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Köhler as their leader. Originally the aims of this movement were the promotion of education and national culture in the fields of language, history and folklore. The publication of the national epic Kalevipoeg (1857-61) led to an enthusiastic recording of Estonian folklore, which developed under the direction of the Estonian pastor, Dr. Jakob Hurt, into a large-scale movement, so that during the next several decades rich and valuable collections were pre-

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served. The first national Singing Festival in 1869 at Tartu was the first demonstration of a free people and was attended by representatives from Finland and Hungary; it was a tremendous influence to be felt long afterwards, and singing festivals became a national tradition. To promote education in the native tongue the Alexander School Committee was established

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538 volume, Emajõe ööbik ('The Nightingale of Ema River'), issued under her pen-name Lydia Koidula (from Estonian koit, 'the dawn'), was a great success. Many of her songs have been set to music. Her poetry is expressive of a romantic love of her fatherland and her songs went straight to the heart of her people. She became the symbol of the Estonian awakening.

545 An ecstatic even for Jannsen's family and for all Estonians was the First Singing Festival in 1869 at Tartu, which Jannsen organized. There were representatives here from Finland and Hungary. Many of Koidula's songs were sung and

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[533] Jannsen's "Mu isamaa, mu õnn ja rõõm," ('My native land, my pride and joy') later became the Estonian national anthem, music for which was the score of the Finnish anthem by Pacius.

538 The other poets of Estonian Romanticism,

1 [See cat. 116, p. 174 -176- -- Analyst]

533 eight-syllabled trochee of Estonian folk songs is the most common. The songs of the Setus 177 have five-measure phrases. Folk songs with 533 refrains are found in southern Estonia, and are considered to be of Slavic or Baltic origin. The modern folk songs have mostly nineteenth century melodies, many of which are of German origin.

534 Among the original Estonian musical instruments should be mentioned the popular Finnish-Estonian string instrument, the kannel (Finn-kantele). Some horns, torupill and sokusarv in Estonian, have been used by shepherds for accompanying folk dances, but instrumental folk music is fairly rare in Estonia.

545 Modern Music. An important period in Estonian musical life begins with the Time of

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545 Awakening and especially with the first singing festival at Tartu in 1869, which served as a powerful stimulation to Estonian composers. All national getherings during czarist times had been forbidden, especially during the Russification period, but since the first singing festival was organized as a commemoration of the fiftieth anniversary of the liberation of Estonian peasants from slavery, it was permitted. The festivals which followed became important national events held at regular intervals in the larger cities. This tradition was continued during Estonia's period of independence.

533 The following Estonian composers should be mentioned: Aleksander Kunileid (1845-75), composer of many songs which followed the example of Estonian folk songs, by this means freeing Estonian music of the hitherto powerful German

533 operas were composed on themes from Estonian history by E. Aav, A. Lemba, A. Verdo, and P. Ardna, who composed light operas and whose The Fishermaid became very popular.

The first original Estonian ballet, Kratt ('The Fortune Bringer'), by E. Tubin, is based on Estonian mythology motifs. It was performed with great success in 1944 at Tartu and Tallinn.

[814] Among Estonian publications in musicology H. Tampere's Eesti rahvaviiside antoloogia ('Anthology of Estonia Folk Tunes') and J. Zeiger's Eesti rahvaviisid ('Estonian Folk Tunes') are worthy of mention.

• 545 The singing festivals, held every five years at the Tallinn stadium, became more popular and better organized during the years of independence. The membership of participating choruses was about 20,000 and the audience

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545 exceeded 100,000. Colorful national dresses worn by Estonian women at these mass gatherings added to the beauty of the festivities.

533 Such recent major works as A. Kapp's symphonies, E. Kapp's opera, The Fires of Revenge, and his ballet, Kalevipoeg, and G. Ernesaks' opera, The War of Pühajärv, reveal the influence of Communist ideology on present-day Estonian musicians.

A considerable number of Estonian musicians left Estonia before the Second Soviet Occupation and they have continued their creative work in Sweden, Germany, the United States, Canada and other countries.

545 Theater. Beginning with the National Awakening, various theater troups have performed all over the country. The history of Estonian

545 theaters begins in 1906, when Vanemuine at Tartu and Estonia at Tallinn became professional theaters. K. Menning founded the Vanemuine and the talented and versatile actor Paul Pinna, together with T. Altermann, became the leader of the Estonia theater. Talented actors usually climaxed their career at the Estonia, the finest theater in the country. In these two theaters were performed dramas, operas and light operas, the theater in the capital city being always the leader and always more aware of the new trends in the dramas of Western Europe. Among the top performers at the Estonia theater should be mentioned A. Lauter and Erna Villmer.

There were some smaller theaters at Tallinn, such as the Dramatic Theater, the Workers' Theater and the Morning Theater. There were theat s also in the smaller cities and acting

545 troups in villages which gave performances in the community houses. Interest in the theater was considerable, and the bigger theaters at Tallinn and Tartu were able to retain their high artistic level because of the generous support which they received from the Culture Fund.

531 Art. Estonian peasant art consists mainly of woodcarving with decorations of floral motifs in northern Estonia and geometric patterns in the South. Metal work was less popular, although there exist numerous silver articles such as brooches, pins, chains and rings. Different kinds of Viking brooches are popular among Estonians today. Estonian national costumes, worn with jewelry, demonstrate the decorative abilities of Estonian women.

000 In modern Estonian art painting has been the